12: Douglas T-3 (1951)1953 AJ4 W. Tibetans AJ4

This hold of the lamas on the people does not result from the organized activities of the church. There are few schools for children run by the monasteries. The monasteries have instruction in philosophy, astronomy, literature, and religion. But that instruction is for the lamas, not the laymen. Children are not taken under the wing and indoctrinated. The monasteries do not exert a power over the people through hospitals, medical care, homes for the aged, and the like. They render no community service, except as they send lamas to a home to pray by the bedside of a sick person, to conduct a funeral service, or to perform a marriage ceremony.

They hold their people by fears and superstitions and poverty. Their paraphernalia are numerous. The *mani* walls, the *chhortens,* and the *obos* are perpetual reminders to every sojourner in this region of his religious duties, of the spirits that haunt the trails, of the dangers which transgressions bring. There is the Tibetan proverb that "without a lama in front there is no approach to God." The lama is the person who has command over the spirit world, who can drive away the evil forces, who can interest the good deities in the welfare of the people. The lama has contacts with the other world. He has the wisdom and the power of the land. He can conjure up even Yama, the King of Hell, and all his demons. He can produce Yama in the flesh for all to see.

The whole weight of tradition is behind Lamaism and its power. The native Ladakhi, like the Tibetan, is illiterate. He can neither read nor write. He has no radio to listen to the news of the world. There are in all of Ladakh not over three radios.

The native, filled with fears and superstitions, gets his learning in part from paintings. The word "painter" means literally the "writer of gods." Ladakhi and Tibetan painting is the equivalent of a language where one can see in anthropomorphic form the virtues such as Mercy and Chastity and the vices such as Lust, Anger, and Greed. The colors, postures, and gestures of the figures all express ideas. The peasant, who lives in a world dimly